

DOCUMENT RESUME

ED 465 695

SO 033 898

AUTHOR Morin, Francine
TITLE Music Development Profiles: Grades One to Five.
PUB DATE 2001-01-31
NOTE 16p.; Prepared for Transcona-Springfield School Division No. 12. For a document on general and specific music outcomes, see SO 033 897.
PUB TYPE Guides - Non-Classroom (055) -- Tests/Questionnaires (160)
EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Elementary Education; Foreign Countries; *Music; *Music Activities; *Music Education; *Outcomes of Education; Profiles; Student Educational Objectives; *Student Evaluation
IDENTIFIERS Manitoba

ABSTRACT

This document profiles student music development elaborated by the Transcona-Springfield School Division No. 12 (Manitoba, Canada); it consists of separate charts for grades 1-5 containing: a student performance key (from 5 to 1) and learning outcome areas (performance skills, music literacy, critical listening and reflection, creative ideas development, and interdisciplinary connections). The document provides space for comments/observational notes. It also provides a grid space for classifying student performance. (BT)

SO 033 898

Transcona-Springfield School Division No. 12

MUSIC DEVELOPMENT PROFILES GRADES ONE TO FIVE

January 31, 2001

Prepared by Dr. Francine Morin
Faculty of Education, University of Manitoba

BEST COPY AVAILABLE

PERMISSION TO REPRODUCE AND
DISSEMINATE THIS MATERIAL HAS
BEEN GRANTED BY

F. Morin

TO THE EDUCATIONAL RESOURCES
INFORMATION CENTER (ERIC)

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION
CENTER (ERIC)

- ☒ This document has been reproduced as received from the person or organization originating it.
- ☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Transcona-Springfield School Division No. 12
Music Development Profile: GRADE ONE

Student's Name: _____

Room: _____

Student Performance Key:

- 5 The student demonstrates superior understanding of concepts and applies skills independently and purposefully.
- 4 The student demonstrates understanding of concepts and proficiency of skills in a variety of ways.
- 3 The student consistently demonstrates understanding of concepts and application skills.
- 2 The student is beginning to demonstrate understanding and skills with structured support.
- 1 The student is not yet demonstrating essential skills and understanding of concepts.

LEARNING OUTCOME AREAS:	Student Performance				
1.1 Performance Skills	5	4	3	2	1
1. Respond to the pulse or recurring beat of the music as in 4/4					
2. Respond to rhythmic pattern through echo play & performance					
3. Distinguish between beat & rhythmic pattern					
4. Demonstrate an awareness of the duration of sounds & silences					
5. Sing or play accent or stronger beats in music (accent written as >)					
6. Respond to changing tempo & dynamics in performance					
7. Sing and/or play simple pieces with a range of 6 notes (<i>d to b</i>) accurately with feeling & expression					
8. Perform simple ostinato patterns on non-pitched percussion & barred instruments (simple tonic bordun, chord/level bordun)					
9. Participate in sharing music with others in informal & more formal contexts (i.e. peer sharing, assemblies, theme days, concerts, festivals)					

1.2 Music Literacy	5	4	3	2	1
1. Read & write simple rhythmic patterns of quarter note, quarter rest & eighth notes ♩, ♪, ♫					
2. Recognize <i>s-m-l</i> on a staff					
3. Identify & interpret symbols for dynamics: loud (f), soft (p), crescendo (<), Diminuendo (>)					

1.3 Critical Listening and Reflection	5	4	3	2	1
1. Differentiate between high & low pitches					
2. Analyze melodic shape for ascending, descending & repeated tones					
3. Distinguish between different tempi					
4. Recognize aurally previously learned melodies					
5. Differentiate between a melody and an accompaniment					

Student's Name: _____

Room: _____

1.3 Critical Listening and Reflection (continued)	5	4	3	2	1
6. Aurally identify music phrases/sections that are same & different					
7. Aurally identify various classroom instruments					
8. Aurally identify the dynamics in music					
9. Remember two-tone melodic phrases (inner hearing)					
10. Express feelings & thoughts about personal, peer & professional performances					

1.4 Creative Idea Development	5	4	3	2	1
1. Improvise short, speech, rhythm, melodic or movement phrases in musical games					
2. Create soundscapes or sound stories					
3. Create music based on known pitch & rhythm sounds					

1.5 Interdisciplinary Connections	5	4	3	2	1
1. Experience various masterworks through active listening					
2. Identify the styles of familiar compositions (i.e. march, lullaby)					
3. Participate in songs, dances & rhythmic games from Canadian & other world cultures					
4. Recreate music in appropriate performance style					

Term 1 Comments/Observational Notes:

Term 2 Comments/Observational Notes:

Term 3 Comments/Observational Notes:

Transcona-Springfield School Division No. 12
Music Development Profile: GRADE TWO

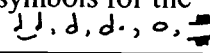
Student's Name: _____

Room: _____

Student Performance Key:

- 5 The student demonstrates superior understanding of concepts and applies skills independently and purposefully.
- 4 The student demonstrates understanding of concepts and proficiency of skills in a variety of ways.
- 3 The student consistently demonstrates understanding of concepts and application skills.
- 2 The student is beginning to demonstrate understanding and skills with structured support.
- 1 The student is not yet demonstrating essential skills and understanding of concepts.

<u>LEARNING OUTCOME AREAS:</u>	Student Performance				
2.1 Performance Skills	5	4	3	2	1
1. Play simple rhythmic ostinato patterns in duple & triple meters					
2. Perform even & uneven rhythmic patterns through echo play					
3. Perform accompaniment ostinato patterns (moving borduns/ two instruments, three borduns/chord, broken, level)					
4. Sing in tune a range of <i>d to c'</i> with correct technique, expression & posture					
5. Maintain independence while other students sing or play contrasting parts					

2.2 Music Literacy	5	4	3	2	1
1. Read simple rhythmic ostinato patterns in duple & triple meters					
2. Read & write rhythmic patterns including symbols for the tie, half, dotted half, whole notes & rests 					
3. Identify & interpret the following signs & symbols: accent >, measure line , bar line , repeat sign ::, double bar line , time signature 2/p, 3/p					
4. Write rhythms dictated aurally					
5. Answer rhythmic questions in rhythmic dictation					
6. Read & write simple melodies using <i>s-m-l-d-r</i>					
7. Identify & read a simple sequential pattern of like & unlike phrases (i.e. AB, ABA, AABA, rondo forms)					

Student's Name: _____

Room: _____

2.3 Critical Listening and Reflection	5	4	3	2	1
1. Recognize long & short sound durations; distinguish between even & uneven rhythm					
2. Identify & interpret a 4/4 time signature					
3. Recognize low <i>d</i> as the tonal centre or "home tone"					
4. Identify upward & downward movement of a melody by step or skip					
5. Recognize repeated tones					
6. Identify repeated tonal patterns & like phrases aurally & visually					
7. Recognize simple melodic & rhythmic patterns in songs					
8. Identify like & different phrases aurally & visually					
9. Identify cumulative & verse-refrain form in familiar songs					
10. Recognize & read simple sequential patterns of alternating like & unlike phrases					
11. Identify common orchestral sounds (violin, trumpet, flute)					
12. Perform known songs while alternating between vocalization & inner hearing (i.e. pop-up puppet, stop & go game)					
13. Express feelings & thoughts about personal, peer & professional performances					

2.4 Creative Idea Development	5	4	3	2	1
1. Create melodies for a given verse or rhythm					
2. Create accompaniments using pentatonic ostinato patterns					
3. Experiment with a variety of instruments & sound sources for particular expressive purposes (i.e. mood, character)					
4. Improvise rhythmically & melodically using a variety of classroom instruments					
5. Improvise answer phrases through speech, singing, playing or movement					
6. Compose using all known rhythmic & melodic symbols					

2.5 Interdisciplinary Connections	5	4	3	2	1
1. Understand composers in their artistic, cultural & historical contexts					
2. Identify the styles of familiar compositions (i.e. classical, popular)					
3. Perform songs, instrumental works & dances from Canadian & other world cultures authentically & expressively (i.e. Ojibway, Japanese)					
4. Identify the major features of familiar styles					
5. Use music & sound as a way to learn about other disciplines					

Student's Name: _____

Room: _____

Term 1 Comments/Observational Notes:

Term 2 Comments/Observational Notes:

Term 3 Comments/Observational Notes:

Transcona-Springfield School Division No. 12
Music Development Profile: GRADE THREE



Student's Name: _____

Room: _____

Student Performance Key:

- 5 The student demonstrates superior understanding of concepts and applies skills independently and purposefully.
- 4 The student demonstrates understanding of concepts and proficiency of skills in a variety of ways.
- 3 The student consistently demonstrates understanding of concepts and application skills.
- 2 The student is beginning to demonstrate understanding and skills with structured support.
- 1 The student is not yet demonstrating essential skills and understanding of concepts.

<u>LEARNING OUTCOME AREAS:</u>	Student Performance				
3.1 Performance Skills	5	4	3	2	1
1. Demonstrate aural memory through melodic and/or rhythmic inner hearing exercises					
2. Sing and/or play accurately & expressively pieces with a range of <i>B</i> to <i>d'</i>					
3. Perform <i>d'</i> & the octave, using hand signs					
4. Sing & play melodies in a scalewise/stepwise fashion					
5. Play & sing songs which use I, IV & V harmony					
6. Sing & play songs using varied types of harmony such as: rounds, canons, partner songs, echo songs & vocal ostinato patterns					
7. Conduct in 4/4					
8. Perform accompaniment ostinato patterns (arpeggiated bordun/moving bordun) on pitched percussion instruments					
9. Sing or play an independent part with others playing or singing contrasting parts					

3.2 Music Literacy	5	4	3	2	1
1. Read & write triplets & sixteenth notes  , 					
2. Notate rhythmic patterns of increasing levels of difficulty as dictated by the teacher					
3. Read rhythm canons & ostinato patterns					
4. Learn the letter names of the lines & spaces of the musical staff					
5. Identify & interpret time signatures of 2/4 & 3/4					
6. Read & write <i>d-r-m-s-l-d'</i> on a staff					

Student's Name: _____

Room: _____

3.3 Critical Listening and Reflection	5	4	3	2	1
1. Recognize the relationship of the triplet to the pulse in simple meters (beat subdivides into three equal sounds)					
2. Identify intervals using <i>d-r-m-s-d'-l</i>					
3. Distinguish aurally between major & minor sounds					
4. Identify phrase lengths through singing, moving, playing or drawing slurs on a score					
5. Identify simple sequential & contrapuntal forms (i.e. binary, ternary, rondo, canon)					
6. Identify introduction, code, interlude & main theme					
7. Identify common instrument families of the orchestra by sound & appearance (i.e. string, woodwind, brass, percussion)					
8. Express personal preferences in music & discuss responses to musical works					

3.4 Creative Idea Development	5	4	3	2	1
1. Improvise, create or compose with triplets & sixteenth notes					
2. Create short melodies from the five-note pentaton					
3. Create movement sequences or instrumental accompaniments to songs & poems					
4. Improvise the contrasting themes for simple rondos					
5. Create simple introductions, interludes & codas					
6. Explore pentatonic improvisation to create contrasting sections of music					

3.5 Interdisciplinary Connections	5	4	3	2	1
1. Demonstrate basic understandings of the life & works of select composers					
2. Differentiate between familiar genres & styles of music					
3. Continue to use music as a way to learn about other disciplines					
4. Sing, play & dance more complex styles of music from Canada & a variety of other world cultures & historical periods					

Term 1 Comments/Observational Notes:

Student's Name: _____

Room: _____

Term 2 Comments/Observational Notes:

Term 3 Comments/Observational Notes:

Transcona-Springfield School Division No. 12
Music Development Profile: GRADE FOUR

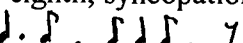
Student's Name: _____

Room: _____

Student Performance Key:

- 5 The student demonstrates superior understanding of concepts and applies skills independently and purposefully.
- 4 The student demonstrates understanding of concepts and proficiency of skills in a variety of ways.
- 3 The student consistently demonstrates understanding of concepts and application skills.
- 2 The student is beginning to demonstrate understanding and skills with structured support.
- 1 The student is not yet demonstrating essential skills and understanding of concepts.

<u>LEARNING OUTCOME AREAS:</u>	Student Performance				
4.1 Performance Skills	5	4	3	2	1
1. Sing and/or play in tune a range of <i>e to d'</i> using varied types of harmony (i.e. ostinati, canons, partner songs, simple descants)					
2. Perform songs in AB, ABA & rondo form					
3. Begin performing on other pitched instruments (recorder, handbells)					
4. Conduct in 2/4 and 3/4					
5. Experience 6/8 time					
6. Sing and/or play major & minor (aeolian) diatonic scales					
7. Perform music using <i>f</i> and <i>t</i>					
8. Perform accompaniment patterns on pitched percussion instruments (I-V)					

4.2 Music Literacy	5	4	3	2	1
1. Recognize intervals of a 4th and 5th					
2. Recognize <i>s</i> , and <i>l</i> , in reading music					
3. Recognize <i>f</i> and <i>t</i> in the context of the major scale					
4. Recognize minor pentatonic, visually & aurally					
5. Read & write rhythms including the dotted quarter followed by the eighth, syncopation, and eighth rest in 2/4, 3/4 and 4/4 					
6. Demonstrate basic understanding of simple score reading for pitched instruments (i.e. clefs, meter, key signature, staff, notes)					
7. Recognize aurally & visually music that starts on the upbeat					

Student's Name: _____

Room: _____

4.3 Critical Listening and Reflection	5	4	3	2	1
1. Recognize aurally canons & partner songs					
2. Recognize melodic & rhythmic patterns					
3. Identify & describe the expressive elements of music & their relationship to mood (i.e. dynamics, tone colour, tempo)					
4. Identify the instruments of the orchestra					
5. Demonstrate a beginning appreciation of opera					
6. Recognize theme & variations (AA ₁ A ₂ A ₃ ...)					

4.4 Creative Idea Development	5	4	3	2	1
1. Use <i>d-r-m-s-l-d'-s-l</i> , in creating music					
2. Use major & minor pentatonic scales in creating music					
3. Construct simple compositions using a variety of mediums using familiar rhythms, pitches, scales & forms					
4. Improvise question & answer phrases with the voice, body, non-pitched & pitched instruments					
5. Arrange a musical form or alter the form of a known piece					

4.5 Interdisciplinary Connections	5	4	3	2	1
1. Identify instruments of other cultures					
2. Continue to experience music of various cultures in interdisciplinary contexts (i.e. study Mexican/African music within a Social Studies unit)					
3. Make comparisons between familiar genres & styles of music					
4. Continue to use music as a way to learn about other disciplines					
5. Demonstrate appreciation for various masterworks from different periods of music history					

Term 1 Comments/Observational Notes:

Student's Name: _____

Room: _____

Term 2 Comments/Observational Notes:

Term 3 Comments/Observational Notes:

Transcona-Springfield School Division No. 12
Music Development Profile: GRADE FIVE

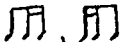
Student's Name: _____

Room: _____

Student Performance Key:

- 5 The student demonstrates superior understanding of concepts and applies skills independently and purposefully.
- 4 The student demonstrates understanding of concepts and proficiency of skills in a variety of ways.
- 3 The student consistently demonstrates understanding of concepts and application skills.
- 2 The student is beginning to demonstrate understanding and skills with structured support.
- 1 The student is not yet demonstrating essential skills and understanding of concepts.

LEARNING OUTCOME AREAS:	Student Performance				
5.1 Performance Skills	5	4	3	2	1
1. Sing and/or play more complicated ostinato accompaniment patterns (I-IV-V)					
2. Sing in two-part harmony (i.e. descants)					
3. Perform music in a variety of meters, including 6/8					
4. Sing and/or play in tune a range of <i>d</i> to <i>d'</i> with correct technique & proper expression					

5.2 Music Literacy	5	4	3	2	1
1. Read & write the eighth note followed by two sixteenths, & two sixteenths followed by an eighth note 					
2. Recognize tone & semitone visually as well as aurally					
3. Read & interpret accidentals including the sharp, flat & natural symbols (#, b, n)					
4. Identify the home tone from C, D, F & G majors					
5. Write major scales in C, F & G					
6. Recognize that irregular meters are made up of duple & triple rhythmic patterns					
7. Understand the relationship of the bass clef to the grand staff					

5.3 Critical Listening and Reflection	5	4	3	2	1
1. Aurally identify the meter of music					
2. Recognize aurally the minor scale					
3. Recognize song forms such as: ballads, spirituals, sea shanties, folk songs & composed songs					
4. Recognize soprano, alto, tenor & bass voicing					

Student's Name: _____

Room: _____

5.3 Critical Listening and Reflection (continued)	5	4	3	2	1
5. Identify the instruments of the orchestra & the orchestral families					
6. Recognize various groupings of instrumental ensembles such as woodwind quintets, string quartets, trios for various combinations of instruments					
7. Listen to music critically & with discernment (i.e. identify instruments, discuss elements, mood, meaning, quality of performance, etc.)					

5.4 Creative Idea Development	5	4	3	2	1
1. Improvise longer question & answer phrases vocally, instrumentally and/or kinesthetically					
2. Continue to create accompaniments					
3. Compose/improvise using all known & new rhythmic & melodic symbols					

5.5 Interdisciplinary Connections	5	4	3	2	1
1. Participate in songs, dances & listening activities from different regions of Canada					
2. Demonstrate a basic understanding of the life & works of one Canadian composer					
3. Compare & analyze the characteristic use of the elements of various art forms to express a particular theme (i.e. How are ideas about the Prairies communicated artistically through poetry, visual art or music?)					

Term 1 Comments/Observational Notes:

Term 2 Comments/Observational Notes:

Student's Name: _____

Room: _____

Term 3 Comments/Observational Notes:



U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)



REPRODUCTION RELEASE

(Specific Document)

I. DOCUMENT IDENTIFICATION:

Title: Music Development Profiles Grades One to Five	
Author(s): Francine L. Morin, Ph.D.	
Corporate Source: Faculty of Education, University of Manitoba/Transcona-Springfield School Division No. 12	Publication Date: Jan. 2001

II. REPRODUCTION RELEASE:

In order to disseminate as widely as possible timely and significant materials of interest to the educational community, documents announced in the monthly abstract journal of the ERIC system, *Resources in Education* (RIE), are usually made available to users in microfiche, reproduced paper copy, and electronic media, and sold through the ERIC Document Reproduction Service (EDRS). Credit is given to the source of each document, and, if reproduction release is granted, one of the following notices is affixed to the document.

If permission is granted to reproduce and disseminate the identified document, please CHECK ONE of the following three options and sign at the bottom of the page.

The sample sticker shown below will be
affixed to all Level 1 documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY
<i>Sample</i>
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
1 X

Level 1

Check here for Level 1 release, permitting
reproduction and dissemination in microfiche or
other ERIC archival media (e.g., electronic) and
paper copy.

The sample sticker shown below will be
affixed to all Level 2A documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE, AND IN ELECTRONIC MEDIA FOR ERIC COLLECTION SUBSCRIBERS ONLY, HAS BEEN GRANTED BY
<i>Sample</i>
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
2A

Level 2A

Check here for Level 2A release, permitting reproduction
and dissemination in microfiche and in electronic media for
ERIC archival collection subscribers only

The sample sticker shown below will be
affixed to all Level 2B documents

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY
<i>Sample</i>
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)
2B

Level 2B

Check here for Level 2B release, permitting reproduction
and dissemination in microfiche only

Documents will be processed as indicated provided reproduction quality permits.
If permission to reproduce is granted, but no box is checked, documents will be processed at Level 1.

I hereby grant to the Educational Resources Information Center (ERIC) nonexclusive permission to reproduce and disseminate this document as indicated above. Reproduction from the ERIC microfiche or electronic media by persons other than ERIC employees and its system contractors requires permission from the copyright holder. Exception is made for non-profit reproduction by libraries and other service agencies to satisfy information needs of educators in response to discrete inquiries.

Signature: <i>Dr. Francine Morin</i>	Printed Name/Position/Title: Francine Morin, Ph.D., Associate Professor
Organization/Address: Faculty of Education, Rm. 261 Education Bldg., University of Manitoba Winnipeg, Manitoba, Canada R3T 2N2	Telephone: (204) 474-9054 E-Mail Address: fmorin@cc.umanitoba.ca
	FAX: (204) 474-7550 Date:

III. DOCUMENT AVAILABILITY INFORMATION (FROM NON-ERIC SOURCE):

If permission to reproduce is not granted to ERIC, or, if you wish ERIC to cite the availability of the document from another source, please provide the following information regarding the availability of the document. (ERIC will not announce a document unless it is publicly available, and a dependable source can be specified. Contributors should also be aware that ERIC selection criteria are significantly more stringent for documents that cannot be made available through EDRS.)

Publisher/Distributor:
Address:
Price:

IV. REFERRAL OF ERIC TO COPYRIGHT/REPRODUCTION RIGHTS HOLDER:

If the right to grant this reproduction release is held by someone other than the addressee, please provide the appropriate name and address:

Name:
Address:

V. WHERE TO SEND THIS FORM:

Send this form to the following ERIC Clearinghouse:

However, if solicited by the ERIC Facility, or if making an unsolicited contribution to ERIC, return this form (and the document being contributed) to:

ERIC Processing and Reference Facility
4483-A Forbes Boulevard
Lanham, Maryland 20706

Telephone: 301-552-4200
Toll Free: 800-799-3742
FAX: 301-552-4700
e-mail: ericfac@inet.ed.gov
WWW: <http://ericfacility.org>

EFF-088 (Rev. 2/2001)